

Formed two and a half years ago, PULSA -- Recorders in Programmed Environments has focused on the study and evolutionary control of perceptible wave energy in specific environments. Our work deals with abstract time-extended phenomena relevant to the bases of cultural experience in the technological era, and is intended to reach the public. Aside from its self-contained aesthetic purpose, our work is designed to involve its audience more richly in the increasingly intelligent networks of light and sound which characterize the evolving world ecology.

Enclosed are a variety of materials documenting our public presentations to date. Of particular clarity and comprehensiveness is Lucy Lippard's PULSA from "Arts Canada," Dec., 1968. Also enclosed are two brief writings by the PULSA Group -- Commentaries published in "Eye" Magazine, Jan, 1968, and our report on the Boston Show, Nov., 1968. Accompanying the literature are several photographs of our projects, and a scenario of proposed activities during the spring of this year.

We are currently 10 research artists with backgrounds including painting, architecture, film-making, atomic physics, psychology, mathematics, and computer-programming. We are deeply involved in electronic technology with particular emphasis on computerized intelligence. Though our project is largely self-supporting (the group's sole regular income for this year is a \$10,000 grant from the Graham Foundation), we are affiliated with Yale University as Research Associates in the Arts.

We are now interested in realizing large-scale, programmed works of art of a public, environmental nature throughout the United States and abroad. We are also open to collaboration with architects, industry, and governments in the planning of new interior and exterior environments.

Currently we are preparing a major show for New York City. The proposal entails the installation of a large (900' X 900') matrix of light and sound sources in Central Park's Sheep Meadow for one month in the fall of '69. A set of 128 strobe lights is to be fabricated so as to incorporate special decoding circuits, multi-plexed sound channels, and other controllable facilities. Already being designed, this system will feature a single interconnection matrix in series between all units and the computerized control. Deployed in a topographically modified grid, the strobe-speaker system will be programmed differently each night. The resulting spectacular event will be visible not only from inside the matrix and from points of vantage within the park, but also from buildings with a view of the Meadow throughout Manhattan.

The anticipated cost for this show is \$75,000: \$40,000 for the strobe-speaker system; \$20,000 for computer interfacing; and \$15,000 for salaries and expenses. For PULSA, this major expenditure represents not only the means of realizing the proposed show, but also the means of meaningfully expanding our flexible evolutionary control system. The proposed equipment will have a long life as research instrumentation and will continue to function in PULSA's future presentations.

The Museum of Modern Art and Con Edison have expressed interest in partially sponsoring the show. All donations to Yale-Affiliated PULSA are wholly tax-deductible.